

THIEDE, JACOB R., M.M. *Forgotten Places, Abandoned Buildings: A Song Cycle for Pierrot Ensemble and Metal Vocalist* (2016)
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Forgotten Places, Abandoned Buildings, is a three-movement song cycle for metal vocalist, flute, clarinet, violin, cello, piano, drum set, and electronics. The piece is written specifically to take advantage of the performance abilities of vocalist Tyler Rayle of the Greensboro-based band Beyond This, and is based on poetry by Emily Dunbar. The intention of *Forgotten Places, Abandoned Buildings* is to seamlessly fuse elements of classical and popular music, particularly metal, punk, and emo-rock. In addition to drawing on inspiration from Rayle and Dunbar, this fusion was achieved by incorporating influences of the work of other singer-songwriters music such as August Burns Red, iwrestledabearonce, and Sarah Kirkland Snider.

The main challenges faced included taking what is essentially an aural tradition that exploits the individuality of the specific performers and translating that into something that is written down and playable by a wide range of musicians. The methods to overcome this challenge included making transcriptions of songs by August Burns Red and iwrestledabearonce and using spectral analysis on recordings by metal vocalists. I expect that the resulting piece is a haunting and viscerally powerful work of chamber music. Looking to the future, my aim is to have this song cycle recorded as a six-track album, and released on a record label.

FORGOTTEN PLACES, ABANDONED BUILDINGS: A SONG CYCLE FOR
PIERROT ENSEMBLE AND METAL VOCALIST

by

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Approved by

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Inspiration for *Forgotten Places, Abandoned Buildings* comes from many different sources. In Murray, KY, houses, businesses, and churches are continually built, occupied, then abandoned. These abandoned buildings served as my inspiration for creating a musical narrative. I often find myself thinking: how much time was occupied there? Whose lives were affected by this place? And why are they forgotten now? Such stories are brought to life in the poems of Emily Dunbar. More specifically, the narratives revolve around individual people connected to, respectively, a house, a barn, and a church. These various buildings, and the people within them, are referenced in the four Dunbar poems and mapped to the three movements of *Forgotten Places, Abandoned Buildings*.

Named after the piece of music written by Arnold Schoenberg, the so-called “Pierrot ensemble” has been in existence since 1912. More recently, the ensemble has received popularity due to the success of ensembles such as eighth blackbird, New York New Music Ensemble, and the Da Capo Chamber Players.

Other ensembles, such as ShoutHouse based in New York City, incorporate vocalists from different styles and cultures to create new aesthetics within the century-old ensemble. While my thesis incorporates what has become recognized as the standard

instrumentation for this type of ensemble (flute, clarinet, violin, violoncello, piano, and percussion), I have chosen to incorporate a metal vocalist in my music.

On the metal side of things, vocalists typically are associated with sub-genre's such as screamo and emo. During the turn of the last century, the metal vocalist has shifted to create and define numerous sub-genres. As a result, two different styles of vocal technique are often referred to: screaming and clean vocals. This composition serves as exploration into the creative possibilities for metal vocalist and incorporating the metal style within the Pierrot ensemble.

The methodology used to achieve an authentic “metal” sound in this composition partly involved transcribing songs by well-known bands like iwrestledabearonce (IWABO) and August Burns Red (ABR). These transcriptions served as a foundation for understanding how metal artists incorporate creative rhythms and riffs. I also listened carefully to vocalists from metal bands to drive my understanding of how to efficiently notate for metal vocalist. To achieve a pop sound in the second movement, I referred to the music of Sarah Kirkland Snider. Her song cycles, including *Penelope* and *Unremembered*, contain a similar instrumentation to the Pierrot ensemble (strings, woodwinds, piano, percussion), and served as an additional foundation for writing *Forgotten Places, Abandoned Buildings*.

To create a system of notation for the metal vocalist, I studied various recordings of metal vocalists. Additionally, I used *Spear*, an open source program that is capable of spectral analysis, to understand screaming on a spectral level. By these observations, I created a customized clef specific to screaming.

Following this experience, I incorporated the techniques and skills learned to create a unique style of music. More specifically, I adhered by the creativity for rhythm within metal and an efficient notation for composing for the metal vocalist.

CHAPTER II

RHYTHM AND VOCAL TECHNIQUES IN METAL MUSIC

One of my artistic aims for *Forgotten Places, Abandoned Buildings* was to incorporate elements of pop, punk, and metal idioms into the four movements of the song cycle. I studied research by Guy Capuzzo on the complex rhythms of the band Meshuggah. His transcriptions of Meshuggah's work laid the groundwork for how I analyzed other metal tunes. Secondly, I analyzed recordings of metal vocalists in order to devise a method of effectively notating specific aspects of speaking, screaming, and whispering in a "metal" style. These studies allowed me to write in an informed manner that accurately depicts metal as a style. Two bands whose rhythmic creativity influenced *Forgotten Places, Abandoned Buildings* were August Burns Red and iwrestledabearonce. I analyzed one song by August Burns Red and two songs by iwrestledabearonce.

Transcription and Analysis of Rhythm in Metal Music

Upon transcribing these three tracks, I realized that because of the complex rhythms and riffs of the band, the vocalist would usually displace the natural accents of their words to align with the overall rhythmic phrase.

For example, in *Carbon Copy*¹ by IWABO, the group performs three phrases of varying meters (4/4+7/8, 4/4+4/4, 4/4+3/4). Within these complex phrases, the vocalist displaces the typical “strong” and “weak” accents on words to match the rest of the ensemble (Figure 1). Measure three of the transcription in particular is interesting—instead of placing the “strong” accent in the middle of the word (ex-IST-ing), the vocalist places the “weak” accent in the middle (EX-ist-ING). This practice of unusual syllabic stresses continues to be incredibly appealing to me as a composer. Using this flexibility, or indeed indifference to “proper” accentuation, allows freedom within various complex grooves for *Abandoned Buildings, Forgotten Places*.

by iwrestledabearonce

1'17"
♩ = 90

Vox
Pro-duce for your-self a-lone that's pro-'bly why they hate you the most. O E-xist-ing to suck you dry take a-

Guitars

Drum Set
crash china snare kick

Vox
way from the host the sub-stance. You are a re-source for them to har-ness.

Gtrs

D. S.

Figure 1. *Carbon Copy* Transcription.²

¹ iwrestledabearonce. *Carbon Copy*. Hail Mary. *Artery Recordings*. Track 3. June 2015.

² iwrestledabearonce. *Carbon Copy*. Hail Mary.

Another important realization from transcribing *Carbon Copy* was the flexibility of the underlying rhythmic groove. The group creatively alters what would normally be considered an eight beat phrase structure into three distinct 2-bar groups. In *Carbon Copy*, demonstrated in the the three phrases in the example above. Over the course of three short phrases, the drummer, with cymbals and snare drum, expresses variations of three metrical patterns. For the first 2-bar phrase, beat three is accented and cymbals decorate the guitar riffs. The second phrase contrasts by using diminution, or what is known vernacularly in metal as a “two-step” in that the snare is hit on beats two and four. In the first bar of the third phrase, the space between the cymbal and snare is augmented, and the snare emphasizes beat 3, as in first phrase.

In *Back Burner*³ by August Burns Red, the band disguises a 3/4 hemiola within a 4/4 structure (Figure 2). All players, excluding the drummer’s consistent crash and snare hits, play the groove in groups of three beats. While most musicians would be satisfied with this classification, I found a relationship between the 3/4 hemiola and the overall phrase: it appears to be an “aligned combination time signature cycle.” My concept of an aligned combination time signature cycle is based on what Philip Stoecker calls an “aligned combination interval cycle” in his article analyzing Thomas Adès’s *Piano Quintet*, Op. 20.⁴ Where three twelve-step cycles (mod-12 cycles) consist of pitches alternating by varying intervals. The first cycle, labeled Interval-2, alternates by major

³ August Burns Red, *Messengers*, Purchased AAC audio files (iTunes album), Solid State Records, June 2007.

⁴ Philip Stoecker, *Aligned Cycles in Thomas Adès’s Piano Quintet*, Music Analysis, Vol 33, October 2013, p. 34

seconds, returning to the original pitch class C after 6 and 12 steps. The second cycle, Interval-3, alternates by minor thirds, returning to the original pitch class E after 4, 8 and 12 steps. The third cycle, Interval-4, divides the 8ve into 4 parts, returning to the original pitch class on the 3rd, 6th, 9th and 12th steps. Thus, the original vertical combination of pitches (C, E, G) only recurs after 12 steps of each interval cycle. Adès creatively aligns these cycles to create new harmonic material (Figure 3).

2'05"
♩ = 117

Guitars

Drums

Vox

Gtrs

Drums

Vox

Gtrs

Drums

How far down will you go

be - fore it's too late?

Slip - ping on the ice a - gain

you've be - come so

Figure 2. *Back Burner* Transcription

Interval-2: C D E F# G# A# C D E F# G# A# (C)
Interval-3: E G A C E G A# C# E G A# C# (E)
Interval-4: G B D# G B D# G B D# G B D# (G)

Figure 3. From *Aligned Cycles in Thomas Adès's Piano Quintet* by Philip Stoecker⁵

⁵ Philip Stoecker, *Aligned Cycles in Thomas Adès's Piano Quintet*, p. 34

The notes in the first chord are “G, E, C,” or the first point of the 12-step cycle. The notes in the second chord are “B, G, D,” or the second point of the 12-step cycle. The difference between the first chord and second chord are the intervals between each of the respective notes: G to B is a major third, E to G is a minor third, and C to D is a major second. The notes of the third chord are “D-sharp, A-sharp, E.” Comparing the notes of second chord to the third chord, we find that B to D-sharp is a major third, G to A-sharp (or B-flat) is a minor third, and D to E is a major second. Over the course of 12 steps, each individual interval cycle repeats a unique number of times. For “Interval-2” the cycle repeats twice, “Interval-3” repeats three times, “Interval 4” repeats four times, etc.—and this continues until the twelfth step, where the original G, E, C collection returns.

For time signatures, any modular cycle number can be used. Instead of aligned cycles containing twelve-steps that are pitches, the composer can use beats in a modular system. Looking back to the *Back Burner* (Figure 2), ABR uses twelve total beats for their phrase (see, for example, mm. 1-3 in Figure 2). Here, the constant duration comprises twelve beats, and the variable is the number of equal groupings within the 12-beat cycle. For *Back Burner*, two different aligned combination time signature cycles are aligned: 4/4 and 3/4. Because twelve beats are the common factor between 4/4 and 3/4, the result are two different phrases that align after twelve beats. In the example, the guitarists play phrases employing four 3/4 measures and the drummer plays a phrase three 4/4 measures. Hypothetically, one could possibly incorporate fractions and mixed fractions (or decimal numbers) in such a scheme. One example I provide includes

dividing twelve beats by five to result in five 2.4/4 phrases (Figure 4). To simplify, I translated the decimal number, 2.4, to a mixed fraction 2 and 4/10ths. This was further simplified to 2 and 2/5ths over 4 (the quarter note is the source of the beat). In this case, the bass drum and cymbals might hit on the downbeat of every beat of the 4/4 bar, and the snare would play on beat 3. Virtuoso guitarists would play a shredding riff in quintuplets that has accents as shown in Figure 4.

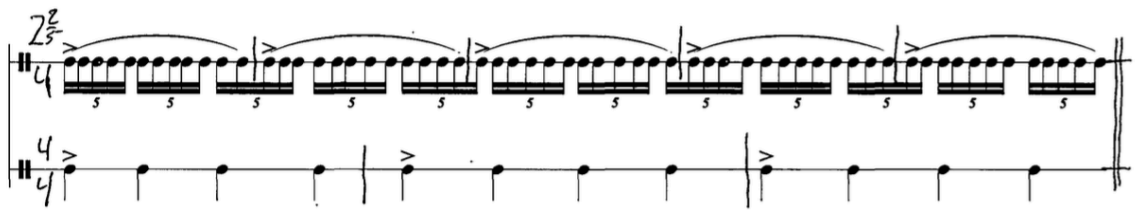


Figure 4. Five 2.4 Beat Phrases Within a 12 Beat Cycle

The last transcription I made was of IWABO's *Gift of Death*⁶. This transcription further proved the importance of how the drummer establishes the foundation of the groove or combination cycle. Upon initial listening, I was intrigued by the complexity of the rhythms, harmonies, and phrases. Then, after listening through the first thirty seconds multiple times, a pattern was detected. This was due to the drummer's consistent beating on the snare every beat three. Originally, I imagined that the rhythmic aspect of the phrasing to contain multiple meter changes, both simple and complex (Figure 5). Then,

⁶ iwrestledabearonce. *Gift of Death*. Hail Mary. *Artery Recordings*. Track 1. June 2015.

after the aforementioned realization, the transcription was corrected to the drummer's attention to the consistent 4/4 foundation (Figure 6).



Figure 5. Original Transcription of Metering for *Gift of Death*

Figure 6. *Gift of Death* Incorporating Drummers Foundational 4/4 Metering

Vocal Technique and Notation of Metal Vocalists

While composing *Forgotten Places, Abandoned Buildings*, one main challenge I faced was the lack of a “traditional” notation for screaming. Transcribing and observing the songs by ABR and IWABO led to an understanding of how the vocalists varied the timbres of their screams. By observing, I then decided to classify metal vocals by low screams (or “growling”), mid-level screams, and high screams (or “screeches”). To vary these different timbres in screaming, I decided to organize them by how the vocalist shaped their mouth in coordination to specific vowel shapes. This led to the construction of the “vowel clef,” which will be introduced later in this section.

To investigate the sound of screaming, I turned to the open source program *Spear*. With this program, I was able to use spectral analysis of various recordings of multiple screamers in a controlled environment. One such recording originated from the song *AC-130* by Attack Attack, an American metal band.

In this spectral analysis, the band plays from 0’46” to 0’51” of the track. From approximately 0’48” to 0’52”, the vocalist screams “you’re better off dead.” What was interesting to find was the correlation between frequency and vowel sound. Observing the spectral analysis revealed an association with specific frequencies with the screams of the vocalist (Figure 7).

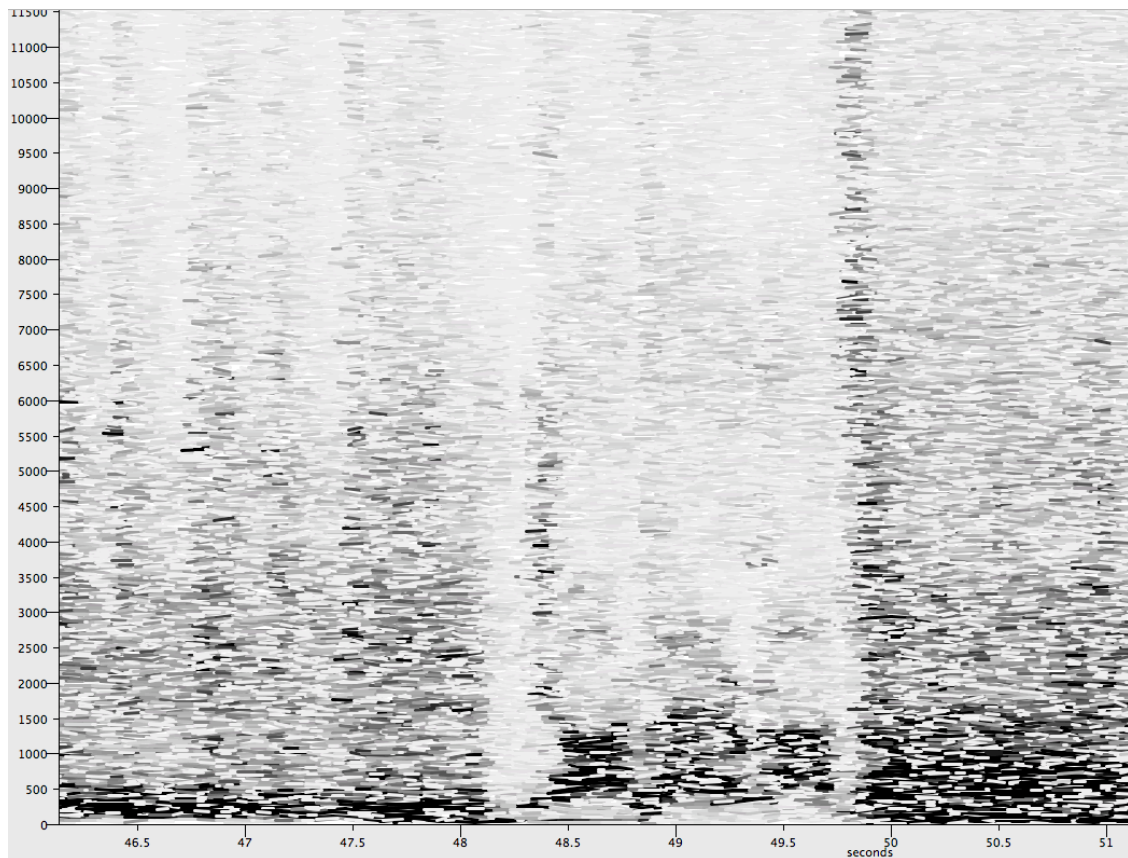


Figure 7. Spectral Analysis of Attack Attack's song *AC-130*⁷

The differences between the words spoken from 0'48" to 0'52" are the various vowels in the lyrics. With proper vocal technique, the metal vocalist can say words with an array of vowels and perform them with a variety of vowel sounds while saying the words to result in "highs" (screams) and "lows (growls).

The purpose of investigating and understanding screaming on a spectral level were to clarify the system of notation for the metal vocalist. In performance of this piece,

⁷ Attack Attack, *Attack Attack! (US)*, Purchased AAC audio files (iTunes album), Rise Records, June 2010.

the vocalist screams the lyrics in the composition (lyrics written by Emily Dunbar and included in Appendix A). While screaming the lyrics, the vocalist must use the corresponding vowel on the “vowel clef.” The vowel clef is used to correspond with what are known as “highs” and “lows” in the metal community. If the vocalist screams the lyrics with the vowel shape “oo,” the resulting vocals will be low sounding noise. If the vocalist screams the lyrics with the vowel shape “ee,” the resulting vocals will be high sounding noise.

Notation for the metal vocalist was addressed by observations of vocalists from various metal bands. From these observations, I found that certain vocalists vary their screams in terms of low sounding screams (or growls), mid-level screams, and high-pitch screams (screeches). Based on how each vocalist controlled the timbre (high or low sounding), I created a vocal clef in an effort to notate these timbral differences.

For the purposes of *Forgotten Places, Abandoned Buildings*, the metal vocalist can create a variety of high and low screams regardless of the lyrics’ vowels with the vowel clef, provided in Figure 8.

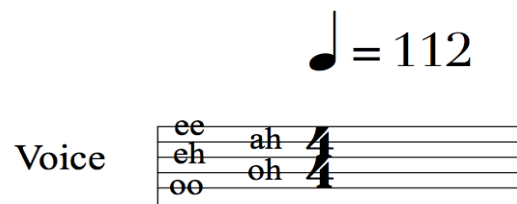


Figure 8. Vowel Clef from Movement Three, The Church

CHAPTER III

THE MUSIC AND APPLICATION

By analyzing and understanding metal music, I was able to write the composition with clarity and precision. I was able to understand the aesthetics and techniques of the genre and, because of this understanding, incorporate them very easily.

For the first and third movements, rhythmic variety were most important. A time signature cycle was also included in movement two (Figure 9). This cycle used 15 total beats with six $5/8$ phrases and five $3/4$ phrases. Continuously altering and varying eight beat phrases were also included throughout movement one to create an unstable or uneasy mood. Similar to IWABO's *Carbon Copy*, these alterations and variations of eight beat phrases were included throughout movement one (Figure 10).

The musical score for Figure 9 is presented in two systems. The first system covers measures 13 to 15, and the second system covers measures 16 to 18. The score is for three parts: Piano (Pno.), Bass (Bls.), and Double Bass (D.S.). The Pno. part includes a 'solo' marking and a forte (f) dynamic. The Bls. and D.S. parts also include a forte (f) dynamic. The time signature changes from 5/8 to 3/4 and back to 5/8. The Pno. part features a complex rhythmic pattern with 15 total beats, including six 5/8 phrases and five 3/4 phrases. The Bls. and D.S. parts also feature complex rhythmic patterns. The score is divided into two systems, each with measures 13-15 and 16-18.

Figure 9. Time Signature Cycle in Movement Three, *The Church*

59

Home. _____ The be - gin - ning

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

D. S.

Figure 10. Rhythmic Sculpting in Movement One, *The House*

For movements one and three, which require whispering and screaming, I created a personalized clef that maps to specific vowels (oo, oh, ah, eh, ee). The vowels are the designated shapes the vocalist must form while screaming or whispering the lyrics (Figure 11). While the performer screams or whispers the lyrics, they are to match the vowel shape with the coordinating clef line's vowel sound.

The second movement incorporates a “pop” aesthetic throughout. I wanted create this movement with a familiar form. It can be analyzed as having an ABA'CB', or verse-chorus-verse with a bridge that leads to the final chorus. More specifically, mm. 1-47 are verse one, mm. 48-63 are chorus one, mm. 64-99 are verse two, mm. 100-117 are the bridge, and mm. 118-134 are the final chorus. The approach to writing a pop song within the context of a classical ensemble setting was influenced by the song cycles by Sarah Kirkland Snider and other *New Amsterdam Records* artists. Simple harmonic progressions within a consistent diatonic pitch space (for example, vi-IV-I-V) are used throughout with infectious grooves with the drum set.

Along with the metal vocalist, the drum set part demands professional virtuosity that is familiar to any metal fan. The drummer must use a double bass drum pedal and be familiar with metal rhythmic techniques in order to execute with the appropriate style and sound. Such rhythmic techniques include blast beats, or fast repetitive sixteenth notes on snare and cymbals (see Appendix B, I. The House, m. 4) and arhythmic grooves (Appendix B, I. The Church, m. 19).

Throughout the entire work, I envisioned working in a recording studio with unlimited amount of time to work on the piece. Because of this, I was able to

embellish the music with various electronic accompaniments. In the first movement, a bass drop can be heard at m.50 after the climactic build in the strings and percussion sections. In the second movement, a granulated sine tone was added at m. 64 to give a drone-like ambience to the dark mood of the song.

CHAPTER IV

CONCLUSION

The main challenges for this composition were matching my compositional technique to the chosen style (metal) and to efficiently notate music for a metal vocalist. In an attempt to match the aesthetic, transcriptions of songs by metal bands that have pioneered and championed the genre aided in creating clear compositional technique.

The efficiency of notation for the metal vocalist was addressed by observations of vocalists from various metal bands. From these observations, I found that certain vocalists (from ABR and IWABO) vary their screams in terms of low sounding screams (or growls), mid-level screams, and high-pitch screams (screeches). Based on how each vocalist controlled the timbre (high or low sounding), I created a vocal clef in an effort to notate these timbral differences.

In future endeavors, I expect that research into vowel sounds will not only assist accurate notation of metal music, but also give concrete proof for such claims. I hope to do further research using more in-depth studies using spectral analysis can aid in such an endeavor.

I also plan to continue to develop *Forgotten Places, Abandoned Buildings*, preparing the work and additional music for a full-length album. Because the piece was written with the recording studio in mind. I will be able to incorporate new electronic elements to enhance the aural experience for the listener.

Although more work is planned, *Forgotten Places, Abandoned Buildings* already stands as an important landmark in my compositional development. By writing with a specific style in mind and also expanding my approach to sound and timbre, *Forgotten Places, Abandoned Buildings* has changed my understanding of composition and allowed new techniques to be learned.

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APPENDIX A

TEXT BY EMILY DUNBAR

From the collection **Abandoned Buildings, Forgotten Places**⁸

I. The House

Birth.
The beginning that always ends whether wanted or not.
Home.
The feeling. A building that becomes a shell whether wanted or not.

II. The Barn

Years have passed. We are not new.
The shine has gone out of us together.
Rot has begun to set in my bones &
I see we are walking the same path.

My memories seeping from every crease with no chance of saving.
Your worth crumbling with every storm with no chance of renewal.
My sight fading.
Your walls falling.
We are dying.

There's only one possible end.
You are splinters & soon will be dust.
Once, we were shelters. Your walls encased
my livelihood. Your ceiling protected my crops.
Now, we sag & groan with each gust of wind
signaling the end of us both.

My memories seeping from every crease with no chance of saving.
Your worth crumbling with every storm with no chance of renewal.
My sight fading.
Your walls falling.
We are dying.

Time has never slowed or stopped for anyone.

⁸ Dunbar, Emily. *Forgotten Places, Abandoned Buildings*. Spring 2016.

We will never be the exception.
There will be no reprieve as we crumble.
My memories seeping from every crease with no chance of saving.

Your worth crumbling with every storm with no chance of renewal.
My sight fading.
Your walls falling.
We are dying.

III. The Church

The fire burned hot but the bell still rings.
Solitary & jutting up from the
wreckage of the church that once was
bright & full of life now just resembles
hell burned over.
Soot streaked stubs of stone
surrounded by more & more growth
with every visit.
This place has gone to hell
& returned as purgatory.
A constant, silent waiting for change
that will never come
but slowly sinks, overcome with green.
Defeated. Lost.

This document serves as verified permission for Jacob Thiede to incorporate the following poems by Emily Dunbar in his Master of Music Thesis, *Forgotten Places, Abandoned Buildings*:

The House
The Barn
The Church
The Business

I, Emily Dunbar, give Jacob Thiede permission to these copyrighted poems for the use and completion of his Master of Music Thesis, *Forgotten Places, Abandoned Buildings*.

Emily Dunbar
Printed Name

Emily Dunbar
Signature

APPENDIX B

SCORE

Forgotten Places, Abandoned Buildings

A song cycle for pierrot ensemble and metal vocalist

Jacob Thiede (2016)

Duration: 10 min.

Instrumentation:

Metal Vocalist (screaming and clean vocals)

Flute

B-flat Clarinet

Violin


Cello

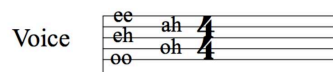
Piano

Percussion

Performance Notes

Where the metal vocalist whispers and screams, the clef can be referred to in regards to what vowel shape they maintain while whispering or screaming the lyrics. Where “oo” is lowest and “ee” is highest, all vowels in between (from low to high) are “oh,” “ah,” and “eh.”

 = 112



In the second movement, the vocalist must play the bells.

The percussionist has two setups. The first is a drumset that includes a double bass drum pedal, crash cymbal, china cymbal, and triangle. The second is a kick drum, snare drum, one crash cymbal, and a bell kit.

The following score is a transposing score.

Score

Forgotten Places, Abandoned Buildings

I. The House

music by Jacob Thiede
words by Emily Dunbar

$\text{♩} = 112$

The musical score is for the piece "I. The House" from the album "Forgotten Places, Abandoned Buildings". It is composed by Jacob Thiede with lyrics by Emily Dunbar. The tempo is marked as $\text{♩} = 112$. The score is written for a full ensemble including Voice, Flute, Clarinet in B \flat , Violin, Cello, Piano, and Drum Set. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure is 4/4, the second is 7/16, and the third is 4/4. The music is marked with a forte (*f*) dynamic. The Voice part has lyrics "ee ah" and "eh oh" above the staff. The Flute and Clarinet in B \flat parts have a forte (*f*) dynamic. The Violin and Cello parts have a forte (*f*) dynamic and a "sul G" marking. The Piano part has a forte (*f*) dynamic. The Drum Set part has a forte (*f*) dynamic.

Score

Forgotten Places, Abandoned Buildings

I. The House

music by Jacob Thiede
words by Emily Dunbar

$\text{♩} = 112$

Voice

Flute

Clarinet in B \flat

Violin

Cello

Piano

Drum Set

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I. The House

4

ee ah
oh oh

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

This musical score is for a piece titled "I. The House". It features a vocal part at the top with lyrics "ee ah" and "oh oh". Below the vocal part are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is written in 4/4 time, with a key signature of one sharp (F#). The tempo is marked with a "4" above the first staff. The score consists of three measures. The first measure is in 4/4 time, the second measure is in 2/4 time, and the third measure is in 4/4 time. The vocal part has a melodic line with lyrics. The instrumental parts include various melodic and harmonic lines, with the piano part providing a harmonic foundation. The double bass part has a rhythmic pattern with accents.

I. The House

7

ee ah
eh oh
oo oh

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score is for a piece titled "I. The House". It features a vocal line at the top with lyrics "ee ah", "eh oh", and "oo oh". Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is in 4/4 time and consists of three measures. The first measure is marked with a "7" above the staff. The second measure is marked with a "7" above the staff. The third measure is marked with a "7" above the staff. The score includes various musical notations such as notes, rests, and dynamic markings.

I. The House

10

ee ah
eh oh
oo oh

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

f

f

This musical score is for a piece titled "I. The House". It features a vocal line at the top with lyrics "ee ah", "eh oh", and "oo oh". Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is in 4/4 time and consists of two measures. The piano part is marked with a forte (*f*) dynamic. The double bass part is also marked with a forte (*f*) dynamic. The score is numbered 10 at the beginning of each staff.

I. The House

12

ee
eh ah
oo oh

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

bow pressure

The musical score is for a piece titled 'I. The House'. It features a vocal part at the top with lyrics 'ee', 'eh ah', and 'oo oh' on three staves. Below the vocal part are six instrumental staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is divided into three measures. The first measure is in 3/4 time, the second in 2/4, and the third in 4/4. The instrumental parts consist of melodic lines for the Flute, B♭ Clarinet, Violin, and Piano, and a rhythmic accompaniment for the Viola and Double Bass. The Violin part includes a 'bow pressure' marking in the third measure. The Double Bass part includes a 'D. S.' (Da Capo) marking in the third measure.

I. The House

15

ee
oh
oo

ah
oh

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score is for a piece titled 'I. The House'. It features a vocal line at the top with lyrics 'ee', 'oh', and 'oo' on the first staff, and 'ah' and 'oh' on the second staff. Below the vocal parts are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is divided into three measures with time signatures of 2/4, 2/4, and 4/4. The Violin and Viola parts have dynamic markings (crescendo and decrescendo) and phrasing slurs. The Piano part has a complex rhythmic pattern in the right hand and a more active line in the left hand. The Double Bass part has a steady eighth-note pattern.

I. The House

18

ee ah
eh oh
oo oh

Fl.

B♭ Cl.

mf

mf

Vln.

Vc.

Pno.

D. S.

The musical score is for a piece titled 'I. The House'. It features a vocal line at the top with lyrics 'ee ah', 'eh oh', and 'oo oh'. Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is divided into three measures with time signatures of 3/4, 3/4, and 4/4. The Flute and B♭ Clarinet parts enter in the third measure with a melody marked *mf*. The Violin and Viola parts play a rhythmic pattern of eighth notes throughout. The Piano and Double Bass parts provide a harmonic foundation with chords and rhythmic patterns.

I. The House

21

ee ah
oh oh
oo oh

Fl.

ff *mf*

B♭ Cl.

f *mf*

Vln.

Vc.

Pno.

D. S.

This musical score page, titled 'I. The House', contains measures 21 through 24. It features a vocal line at the top with lyrics 'ee ah', 'oh oh', and 'oo oh'. Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The Flute and B♭ Clarinet parts include dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte). The Violin part includes crescendo and decrescendo hairpins. The Piano part shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Double Bass part provides a steady rhythmic foundation. The score is divided into measures by bar lines, with a key signature change indicated by a 2/4 time signature.

I. The House

23

ee ah
eh oh
oo oh

Fl.

ff

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

I. The House

25

ee
eh
oo

ah
oh

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score is for a piece titled 'I. The House'. It begins at measure 25. The vocal parts (Soprano, Alto, and Tenor) have lyrics 'ee', 'eh', and 'oo' respectively. The instrumental ensemble includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is written in 2/4 time and features a key signature of one flat (B♭). The vocal parts have a melodic line with a fermata at the end of the first phrase. The instrumental parts have a rhythmic pattern of eighth and sixteenth notes, with a fermata at the end of the first phrase. The piano part has a complex texture with many notes and rests. The double bass part has a simple rhythmic pattern of eighth notes.

I. The House

28

ee ah
eh oh
oo oh

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

Glissando

I. The House

31

ee ah
eh oh
oo oh

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

D. S.

I. The House

33

ee ah 4/4
eh oh 4/4
oo oh 4/4

Fl. 33 4/4 3/4

B♭ Cl. 33 4/4 3/4

Vln. 33 4/4 3/4

Vc. 33 4/4 3/4

Pno. 33 4/4 3/4

D. S. 33 4/4 3/4

This musical score is for a piece titled "I. The House". It features a vocal line at the top with lyrics "ee ah", "eh oh", and "oo oh" in a 4/4 time signature. Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The instrumental parts are in 4/4 time and feature complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into two systems, with the first system ending at measure 33 and the second system starting at measure 34. The key signature is one flat (B♭).

I. The House

The image displays a page from a musical score, likely for a stage production, featuring vocal parts and a full orchestra. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a full orchestra, including Flute (Fl.), Clarinet in B-flat (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The music is in 3/4 time and consists of 35 measures. The vocal parts are written in a four-part setting, with the Soprano part starting on a high note and the Bass part on a low note. The instrumental parts are written in a more complex, rhythmic style, with the Piano and Double Bass parts featuring prominent bass lines. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation markings such as *acc.* (accents) and *sfz* (sforzando). The lyrics "Birth. The be -" are visible at the top of the page.

I. The House

39

ee ah
oh oh

gin - ning that al - ways ends _____ the be -

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

3 3 3 3 3 3 3 3

The musical score is for a piece titled 'I. The House'. It begins at measure 39. The vocal parts (Soprano and Alto) have lyrics: 'gin - ning that al - ways ends _____ the be -'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The Piano part features a complex rhythmic pattern with triplets in the right hand and a more active line in the left hand. The Double Bass part has a steady eighth-note accompaniment with triplet markings.

I. The House

42

ee ah
eh oh
oo oh

gin - ning that al - ways ends whe - ther

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

I. The House

44

ee ah
eh oh
oo oh

want - ed or not whe - ther want - ed or not

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score is for a piece titled "I. The House". It features a vocal line at the top with lyrics "want - ed or not whe - ther want - ed or not". The vocal line is written in a soprano register with notes and rests. Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The Flute and B♭ Clarinet parts have melodic lines with slurs and accents. The Violin and Viola parts have more complex, rhythmic lines with slurs and accents. Below these are the Piano (Pno.) and Double Bass (D. S.) parts. The Piano part has a complex, rhythmic line with slurs and accents. The Double Bass part has a complex, rhythmic line with slurs and accents. The score is marked with a 44 at the beginning of each system.

I. The House

46

ee
eh
oo

ah
oh

Home. A feel-ing A build-ing that be-comes a shell Home. A feel-ing A build-ing that be-comes a shell

46

Fl.

46

B \flat Cl.

46

Vln.

46

Vc.

46

Pno.

46

D. S.

The musical score is for a piece titled 'I. The House'. It features a vocal line at the top with lyrics: 'Home. A feel-ing A build-ing that be-comes a shell Home. A feel-ing A build-ing that be-comes a shell'. The vocal line is written in a soprano range with notes 'ee', 'eh', and 'oo' above the first two phrases. Below the vocal line are staves for Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The piano part consists of a right-hand melody and a left-hand accompaniment. The double bass part is a simple bass line. The score is marked with measure numbers 46 and 47.

I. The House

48

ee
oh
oh

Home. A feel-ing A build-ing that be-comes a shell Home. A feel-ing A build-ing that be-comes a shell

48

Fl.

48

B♭ Cl.

48

Vln.

48

Vc.

48

Pno.

48

D. S.

The musical score is for a piece titled 'I. The House'. It features a vocal line at the top with lyrics: 'Home. A feel-ing A build-ing that be-comes a shell Home. A feel-ing A build-ing that be-comes a shell'. The vocal line is written in a staff with a key signature of one flat and a common time signature. Below the vocal line are staves for Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The instrumental parts are written in a key signature of one flat and a common time signature. The Piano part features a prominent bass line with a steady eighth-note rhythm. The Double Bass part features a steady eighth-note rhythm. The Violin and Viola parts feature a steady eighth-note rhythm. The Flute and B-flat Clarinet parts are mostly silent, with a few notes in the first measure.

I. The House

50

ee ah
eh oh
oo oh

Birth. _____ The be - gin - ning

50

Fl.

B♭ Cl.

50

Vln.

Vc.

50

Pno.

50

D. S.

I. The House

53

ee
ah
eh
oh

Home. _____ The be - gin - ning

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

I. The House

This musical score is for a piece titled "The beginning". It features vocal soloists (Soprano, Alto, Tenor, Bass) and a full orchestra. The score is divided into two systems, each containing staves for the vocal soloists and the orchestral instruments.

System 1:

- Vocal Soloists:** The Soprano, Alto, Tenor, and Bass parts are shown. The lyrics "Birth. The be - gin - ning" are written below the staves.
- Orchestra:** The orchestral instruments are Flute (Fl.), Clarinet in B-flat (Bb Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.).

System 2:

- Vocal Soloists:** The vocal parts continue with the lyrics "The be - gin - ning".
- Orchestra:** The orchestral instruments continue their accompaniment.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

I. The House

59

ee ah
oh oh

Home. _____ The be - gin - ning

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

This musical score is for a piece titled "I. The House". It features a vocal line at the top and several instrumental parts below. The vocal line begins with the lyrics "ee ah" and "oh oh" on a long note, followed by "Home." and "The be - gin - ning". The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is divided into three measures with changing time signatures: 4/4, 2/4, and 3/4. The piano part has a treble and bass staff. The double bass part has a single staff. The flute and clarinet parts have a treble staff. The violin and viola parts have a treble staff. The piano part has a treble and bass staff. The double bass part has a single staff. The score includes various musical notations such as notes, rests, and dynamic markings.

I. The House

62

ee ah
eh oh

The be-gin-ning that al-ways ends

no vibrato
frozen in time

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score for 'I. The House' begins at measure 62. It features a vocal ensemble with soprano and alto parts, and a full instrumental ensemble including flute, B-flat clarinet, violin, viola, piano, and double bass. The vocal parts have the lyrics 'The be-gin-ning that al-ways ends'. The instrumental parts feature a rhythmic pattern of eighth notes. The piano part has a 'no vibrato frozen in time' instruction. The double bass part has a 'D. S.' instruction.

I. The House

68

ee ah
eh oh

whe-ther want-ed or not. A build-ing feel - ing

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

p

p

3 3

5

This musical score page, titled 'I. The House', contains measures 68 through 71. The vocal line at the top features lyrics: 'whe-ther want-ed or not. A build-ing feel - ing'. The instrumental parts include Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The Flute and B-flat Clarinet parts have trills in measures 69 and 70, and triplets in measure 71. The Violin and Viola parts have a piano (*p*) dynamic marking in measure 69 and sustained notes in measures 70 and 71. The Piano part has a piano (*p*) dynamic marking in measure 69 and a triplet in measure 71. The Double Bass part has a piano (*p*) dynamic marking in measure 69 and a triplet in measure 71.

I. The House

73

ee ah
oh oh

whe-ther want-ed or not A build-ing feel-ing

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score is for a piece titled 'I. The House'. It features a vocal line at the top with lyrics 'whe-ther want-ed or not A build-ing feel-ing'. The vocal line is written in a soprano and alto clef. Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The Flute and B♭ Clarinet parts have trills and triplets. The Violin and Viola parts have long, sustained notes. The Piano part has a triplet and a quintuplet. The Double Bass part has a triplet and a quintuplet.

I. The House

76

ee ah
oh oh

whe-ther want-ed or not A build-ing feel-ing that be-comes a shell

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score is for a piece titled "I. The House". It features a vocal line at the top with lyrics: "whe-ther want-ed or not A build-ing feel-ing that be-comes a shell". The vocal line is written in a high register with notes like "ee", "ah", "oh", and "oh". Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is divided into measures, with a key signature change from 2/4 to 4/4. The piano part includes triplets and quintuplets. The double bass part includes triplets and a 7th note.

I. The House

80

ee ah
oh oh

Ho - - - me

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score is arranged in six systems. The first system shows vocal parts with lyrics 'Ho - - - me'. The second system features woodwinds (Flute and B♭ Clarinet) with triplet patterns. The third system shows strings (Violin and Viola) with long, sustained notes. The fourth system features piano accompaniment with a quintuplet in the right hand and a sustained chord in the left. The fifth system shows a double bass line with eighth notes. The score is marked with measure numbers 80 at the beginning of each system.

I. The House

82

ee
eh
oh

Ho - me A build-ing feel-ing

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

This musical score is for a piece titled "I. The House". It features a vocal line at the top and several instrumental parts below. The vocal line starts at measure 82 with the lyrics "Ho - me A build-ing feel-ing". The instrumental parts include Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The Flute and B-flat Clarinet parts have triplets and quintuplets. The Violin and Viola parts have long, sustained notes. The Piano part has a complex, rhythmic pattern. The Double Bass part has a steady, rhythmic pattern.

I. The House

85

ee ah
oh oh

Build-ing that be-comes a shell feel-ing that al-ways ends

85

Fl.

85

B♭ Cl.

85

Vln.

Vc.

85

Pno.

85

D. S.

The musical score is for a piece titled "I. The House". It features a vocal line at the top with lyrics: "Build-ing that be-comes a shell feel-ing that al-ways ends". The vocal line is written in a high register, with notes for "ee", "ah", "oh", and "oh". Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The Flute and B♭ Clarinet parts are written in treble clef and feature a melodic line with many slurs and ties. The Violin and Viola parts are written in treble and bass clef respectively, and feature a sustained, low-frequency line. The Piano part is written in grand staff (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes. The Double Bass part is written in bass clef and features a rhythmic pattern of eighth and sixteenth notes. The score is divided into two systems, with the first system starting at measure 85. The second system starts at measure 85 and continues to the end of the piece.

I. The House

87

ee ah
oh oh

The be - gin - ning that al - ways ends Ho -

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

D. S.

The musical score for 'I. The House' begins at measure 87. The vocal parts (Soprano and Alto) enter with the lyrics 'The be - gin - ning that al - ways ends Ho -'. The instrumental parts include Flute, B-flat Clarinet, Violin, Viola, Piano, and Double Bass. The Flute and B-flat Clarinet parts feature rapid sixteenth-note passages. The Violin and Viola parts have sustained notes. The Piano part has a complex rhythmic pattern. The Double Bass part has a simple rhythmic pattern.

I. The House

89

ee ah
eh oh
oo oh

- - - me

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

D. S.

89

89

89

89

89

89

89

89

I. The House

91

ee ah
eh oh
oo oh

Ho - - - -

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

I. The House

93

ee
eh
oo

ah
oh

me

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

D. S.

The musical score for 'I. The House' begins at measure 93. It features a vocal ensemble with three parts: soprano (labeled 'ee', 'eh', 'oo'), alto (labeled 'ah', 'oh'), and tenor (labeled 'me'). The vocal parts are accompanied by a piano (Pno.) and a double bass (D. S.). The piano part includes a bass line with a rhythmic pattern of eighth and sixteenth notes. The double bass part features a series of eighth notes with a rhythmic pattern. The instrumental parts include Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), and Viola (Vc.). The Flute and B-flat Clarinet parts have melodic lines with various ornaments and trills. The Violin and Viola parts have a sustained harmonic background.

I. The House

95

ee ah
eh oh
oo oh

Ho - - - - me

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score is arranged in a system with five staves. The vocal parts (Soprano, Alto, Tenor) are at the top, with lyrics 'Ho - - - - me' under the first staff. Below them are the Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.) staves. The Piano (Pno.) and Double Bass (D. S.) staves are at the bottom. The score begins at measure 95. The vocal parts have a long note on 'Ho' followed by a rest, then a note on 'me'. The instrumental parts feature complex rhythmic patterns with many beamed notes and rests. The Piano part has a long note on the left and a short note on the right. The Double Bass part has a long note on the left and a short note on the right.

I. The House

97

ee ah
eh oh
oo oh

Ho - me

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

D. S.

II. The Barn

$\text{♩} = 84$

(2+2+3)

Score for "II. The Barn" (Tempo: $\text{♩} = 84$, Time Signature: 3/4, 2/4, 3/4, 2/4, 7/8, 2/4).

Vocalist: 8 measures of rest.

Bells: 6 measures of rest.

Flute: *mp* (measures 1-2), *p* (measure 3), *mp* (measures 4-5), *p* (measure 6), *mp* (measures 7-8).

Clarinet in B \flat : *mp* (measures 1-2), *p* (measure 3), *mp* (measures 4-5), *p* (measure 6), *mp* (measures 7-8).

Violin: *mf* (measures 1-2), *pizz.* (measures 3-8).

Cello: *mf* (measures 1-2), *pizz.* (measures 3-8).

Piano: *p* (measures 1-2), *p* (measures 3-8).

Drum Set: 6 measures of rest.

II. The Barn

10

Vox *f*
8 Years have pass'd. We are not _____ new The

Bls. *f*

Fl. *f* *p* *f* *p*

B♭ Cl. *f* *p* *f* *p*

Vln. *mf*

Vc. *mf*

Pno. *mf*

D. S. 10

II. The Barn

6 (3+3+3)

Vox

Bls.

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

p *mp* *p*

p *mp* *p*

The musical score for 'II. The Barn' is written for a large ensemble. It begins with a vocal line (Vox) and a brass line (Bls.) that are mostly silent, with a final measure containing a triplet of eighth notes. The woodwinds (Fl. and B♭ Cl.) enter in the second measure with a melody of eighth notes, marked *p* and *mp*. The strings (Vln. and Vc.) enter in the second measure with a melody of eighth notes. The piano (Pno.) enters in the second measure with a complex rhythmic pattern in the bass line. The double bass (D. S.) is silent throughout. The score is in 2/4 time and consists of 6 measures. The key signature has three sharps (F#, C#, G#). The Fl. and B♭ Cl. parts have dynamic markings of *p* and *mp*. The Pno. part has a complex rhythmic pattern in the bass line.

II. The Barn

14 (2+2+3)

Vox. shine has gone out ___ of us to - ge - ther rot has be-gun to set

Bls.

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

The musical score for 'II. The Barn' is written for a large ensemble. It begins at measure 14 with a 3/8 time signature. The vocal line (Vox.) has a melodic line with lyrics: 'shine has gone out ___ of us to - ge - ther rot has be-gun to set'. The woodwinds (Fl. and B♭ Cl.) play a melodic line with dynamics *f* (forte) and *p* (piano). The strings (Vln., Vc., Pno., D. S.) provide a rhythmic accompaniment. The score changes to 2/4 time at measure 15 and 4/4 time at measure 16. The key signature is one sharp (F#).

II. The Barn

17

Vox *8* in my bones

Bls. *f*

Fl. *p* *mf*

B \flat Cl. *p* *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*

D. S. *f*

Detailed description of the musical score: The score is for a piece titled 'II. The Barn'. It consists of seven staves. The first staff is for the vocal line (Vox), which has a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line starts with a rest in measure 17, then has a half note 'in' in measure 18, a quarter note 'my' in measure 19, and a half note 'bones' in measure 20. The second staff is for the Baritone Saxophone (Bls.), which has a key signature of three sharps and a 2/4 time signature. It starts with a half note in measure 17, then has a half note in measure 18, a quarter note in measure 19, and a half note in measure 20. The third staff is for the Flute (Fl.), which has a key signature of three sharps and a 2/4 time signature. It starts with a half note in measure 17, then has a half note in measure 18, a quarter note in measure 19, and a half note in measure 20. The fourth staff is for the B-flat Clarinet (B♭ Cl.), which has a key signature of three sharps and a 2/4 time signature. It starts with a half note in measure 17, then has a half note in measure 18, a quarter note in measure 19, and a half note in measure 20. The fifth staff is for the Violin (Vln.), which has a key signature of three sharps and a 2/4 time signature. It starts with a half note in measure 17, then has a half note in measure 18, a quarter note in measure 19, and a half note in measure 20. The sixth staff is for the Violoncello (Vc.), which has a key signature of three sharps and a 2/4 time signature. It starts with a half note in measure 17, then has a half note in measure 18, a quarter note in measure 19, and a half note in measure 20. The seventh staff is for the Piano (Pno.), which has a key signature of three sharps and a 2/4 time signature. It starts with a half note in measure 17, then has a half note in measure 18, a quarter note in measure 19, and a half note in measure 20. The eighth staff is for the Double Bass (D. S.), which has a key signature of three sharps and a 2/4 time signature. It starts with a half note in measure 17, then has a half note in measure 18, a quarter note in measure 19, and a half note in measure 20. The dynamics for the instruments are: Vox (no dynamic), Bls. (f), Fl. (p, mf), B♭ Cl. (p, mf), Vln. (mf), Vc. (mf), Pno. (mf), and D. S. (f). The score ends with a double bar line in measure 21.

II. The Barn
(2+2+3)

21

Vox.

Bls.

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

II. The Barn

25

Vox. *f*
Years have pass'd. We are not ____ new

25

Bls. *f*

25

Fl. *f* *p* *f*

B♭ Cl. *f* *p* *f*

25

Vln. *mf*

Vc. *mf*

25

Pno. *mf*

25

D. S. *f*

The musical score is for a piece titled "II. The Barn". It features a vocal line and several instrumental parts. The vocal line starts at measure 25 with the lyrics "Years have pass'd. We are not ____ new". The instrumental parts include Bls. (Bells), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Vln. (Violin), Vc. (Violoncello), Pno. (Piano), and D. S. (Double Bass). The score is in 3/4 time and includes dynamics like *f* (forte), *mf* (mezzo-forte), and *p* (piano). The vocal line has a melodic line with a few notes, and the instrumental parts provide a rhythmic and harmonic accompaniment.

II. The Barn

(2+2+3)

29

Vox. 8 The shine has gone out ____ of us to -

Bls. 29

Fl. 29 *p* *f* *p*

B♭ Cl. 29 *p* *f* *p*

Vln. 29

Vc. 29

Pno. 29

D. S. 29

II. The Barn

32

Vox

ge - ther rot has be-gun to set in my bones

Bls.

Fl.

f *p*

B♭ Cl.

f *p*

Vln.

Vc.

Pno.

D. S.

II. The Barn

35

Vox. 8 and I see

35

Bls.

35

Fl.

35

B♭ Cl.

35

Vln. arco *f* *mp*

35

Vc. arco *f* *mp*

35

Pno.

35

D. S.

II. The Barn

40

Vox.  we are walk-ing the same path. Rot has be - gun to set in

Bls. 

Fl. 

B \flat Cl. 

Vln. 

Vc. 

Pno. 

D. S. 

II. The Barn

45 *f*

Vox *my bones* *My mem - 'ries*

Bls.

45 *mf*

Fl.

B♭ Cl. *mf*

Vln. *mf*

Vc. *mf*

45 *mf* (pedal with LH slur/phrases)

Pno.

45

D. S.

II. The Barn

49 (2+2+3) (2+2+3)

Vox
seep - ing from ev - 'ry crease — with no chance of sav -

Bls.

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

II. The Barn

(2+2+3)

52

Vox

ing your worth is crumb - ling with ev - ery storm — with

52

Bls.

52

Fl.

52

B♭ Cl.

52

Vln.

52

Vc.

52

Pno.

52

D. S.

II. The Barn

55

Vox

no chance of re - new - al My sight fad - ing. Your walls

Bls.

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

D. S.

55

(3+3) (3+3) (2+2+2)

mp *f* *mp* *f* *mp* *f*

2 2 2 2

II. The Barn

59 (3+2) (3+3) (3+2)

Vox
8 fall-ing. Mem-'ries seep-ing We are dy-ing.

Bls.

Fl.
mp *f*

B♭ Cl.
mp

Vln.
mp *f*

Vc.
mp *f*

Pno.
mp *f*

D. S.

II. The Barn

(2+2+3)

64

Vox

8

64

Bls.

f

64

Fl.

mf

mp \triangleleft *mf*

mp \triangleleft *mf*

64

B \flat Cl.

mf

mp \triangleleft *mf*

mp \triangleleft *mf*

64

Vln.

pizz.

mf

64

Vc.

pizz.

mf

64

Pno.

mf

64

D. S.

f

II. The Barn

69

Vox. *f*
There's on-ly one pos-si-ble ____ end

Bls. *f*

Fl. *f* *p* *f* *p*

B♭ Cl. *f* *p* *f* *p*

Vln. *mf*

Vc. *mf*

Pno. *mf*

D. S. *f*

Detailed description of the musical score: The score is for a piece titled 'II. The Barn'. It features a vocal line and several instrumental parts. The vocal line (Vox.) has lyrics: 'There's on-ly one pos-si-ble ____ end'. The instrumental parts include Bls. (Bassoon), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Vln. (Violin), Vc. (Violoncello), Pno. (Piano), and D. S. (Double Bass). The score is in 2/4 time and includes dynamics like *f* (forte), *mf* (mezzo-forte), and *p* (piano). The vocal line starts at measure 69. The instrumental parts also start at measure 69. The score is written for a full orchestra and voice.

II. The Barn

74 (2+2+3)

Vox. 8
You are splin-ters— and soon will be dust. Your

Bls. 74

Fl. 74
f *p*

B♭ Cl. 74
f *p*

Vln. 74

Vc. 74

Pno. 74

D. S. 74

II. The Barn

78

Vox. *8* walls en - cas'd my live - li - hood _____ once There's

Bls. *78* *f*

Fl. *78* *mf* *mp* *mf*

B♭ Cl. *78* *mf* *mp* *mf*

Vln. *78* *mf*

Vc. *78* *mf*

Pno. *78* *mf*

D. S. *78* *f*

II. The Barn

(2+2+3)

82

Vox

on - ly one pos - si - ble end. There's on - ly one

82

Bls.

f

82

Fl.

f *p* *f* *p*

82

B \flat Cl.

f *p* *f* *p*

82

Vln.

mf

82

Vc.

mf

82

Pno.

mf

82

D. S.

f

II. The Barn
(2+2+3)

86

Vox. *8* pos-si-ble____ end We were shel-ters__ and once Your

Bls. *86*

Fl. *86* *f* *p* *f* *p*

B \flat Cl. *86* *f* *p* *f* *p*

Vln. *86*

Vc. *86*

Pno. *86*

D. S. *86*

II. The Barn

90

Vox

ceil - ing once pro - tect - ed my _____ crops. You're

Bls.

Fl.

f

f *p*

B♭ Cl.

mf

f *p*

Vln.

mf

Vc.

mf

Pno.

mf

mf

D. S.

f

The musical score is for a piece titled "II. The Barn". It features a vocal line and several instrumental parts. The vocal line (Vox) has lyrics: "ceil - ing once pro - tect - ed my _____ crops. You're". The instrumental parts include Bells (Bls.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is divided into measures with time signatures of 3/4 and 2/4. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score is marked with a rehearsal mark 90.

II. The Barn

(2+2+3)

94

Vox

8 splin-ters and soon will be dust. We sag and groan with each

Bls.

94

Fl.

f *p*

B♭ Cl.

f *p*

Vln.

arco

Vc.

arco

Pno.

94

D. S.

94

II. The Barn

98

Vox

gust of wind _____ Time has ne - ver slow'd or stopp'd for a - ny - one. We

98

Bls.

98

Fl.

p

98

B♭ Cl.

p

98

Vln.

p

98

Vc.

p

98

Pno.

98

D. S.

II. The Barn

103

Vox

8 will ne - ver be the ex - cep - tion. There will be no re - prieve as we crum - ble. We will

103

Bls.

103

Fl.

103

B \flat Cl.

103

Vln.

103

Vc.

103

Pno.

103

D. S.

II. The Barn

108

Vox

ne - ver be the ex - cep - tion There will be no re -

108

Bls.

108

Fl.

108

B♭ Cl.

108

Vln.

p

Vc.

108

Pno.

108

D. S.

This musical score page, numbered 90, contains measures 108 through 111 of the piece 'II. The Barn'. The score is arranged in a system with seven staves. The vocal part (Vox) is in the top staff, with lyrics 'ne - ver be the ex - cep - tion There will be no re -' written below it. Below the vocal staff are two blank staves for Baritone Soloists (Bls.). The instrumental section includes a Flute (Fl.) and a B-flat Clarinet (B♭ Cl.) in the third and fourth staves, a Violin (Vln.) and Viola (Vc.) in the fifth and sixth staves, and a Piano (Pno.) in the seventh staff. The piano part is written in grand staff notation. At the bottom, a double bass (D. S.) part is shown with a series of 'x' marks indicating specific notes or rests. The key signature is B-flat major (two flats), and the time signature is 4/4. A dynamic marking of *p* (piano) is present in the violin part at measure 110. The page number 90 is centered at the bottom.

II. The Barn

III

Vox. *8* prieve as we crum - ble. We will ne - ver be the ex -

III

Bls.

III

Fl.

III

B \flat Cl.

III

Vln.

III

Vc.

III

Pno.

III

D. S.

The musical score is for a piece titled 'II. The Barn'. It features a vocal line (Vox.) and several instrumental parts: Baritone Saxophone (Bls.), Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The vocal line begins with a fermata marked 'III' and the lyrics 'prieve as we crum - ble. We will ne - ver be the ex -'. The instrumental parts provide harmonic support, with the piano and double bass playing a steady accompaniment. The flute and clarinet play a melodic line, while the baritone saxophone and violin/viola provide harmonic texture. The double bass part is marked 'D. S.' and features a complex rhythmic pattern.

II. The Barn

114 *f*

Vox
cep - tion. Time has ne - ver slow'd - or stopp'd for a - ny - one

Bls.

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

f

II. The Barn

117 *f*

Vox. *8* My mem - 'ries seep - ing from ev - 'ry

117 *ff*

Bls.

117 *mf*

Fl.

117 *mf*

B \flat Cl.

117 *mf*

Vln.

117 *mf*

Vc.

117 *mf*

Pno.

117

D. S.

II. The Barn

120

Vox

crease — with no chance of sav - ing your worth is

120

Bls.

120

Fl.

120

B♭ Cl.

120

Vln.

Vc.

120

Pno.

120

D. S.

This musical score is for a piece titled "II. The Barn". It features a vocal line and several instrumental parts. The vocal line, marked with a piano (p) dynamic, has lyrics: "crease — with no chance of sav - ing your worth is". The instrumental parts include Bells (Bls.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score is written in 4/4 time and includes a key signature of two sharps (F# and C#). The tempo is marked as 120. The vocal line is in treble clef, while the instrumental parts are in various clefs (treble, bass, and grand staves). The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The double bass part has a steady eighth-note accompaniment.

II. The Barn

123

Vox

crumb-ling with ev-ery storm — with no chance of re-new-al

Bls.

123

Fl.

B♭ Cl.

123

Vln.

Vc.

123

Pno.

123

D. S.

The musical score is for a piece titled "II. The Barn". It features a vocal line (Vox) with lyrics: "crumb-ling with ev-ery storm — with no chance of re-new-al". The score includes parts for Baritone Soloists (Bls.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violins (Vln.), Violas (Vc.), Piano (Pno.), and Double Bass (D. S.). The key signature is D major (two sharps). The time signature changes from 3/8 to 4/4 and back to 3/8. The score is marked with rehearsal cues 123. The vocal line has a long note on "storm" that spans the 4/4 measure. The instrumental parts provide harmonic support, with the piano and double bass playing a steady accompaniment.

II. The Barn

126 (3+3) (3+3) (2+2+2) (3+2) (3+3)

Vox
My sight fad-ing. Your walls fall-ing. Mem-'ries

Bls.

Fl.
mp *f* *mp*

B♭ Cl.
mp *f* *mp*

Vln.
mp *f* *mp*

Vc.
mp *f* *mp*

Pno.
mp *f* *mp*

D. S.

II. The Barn

131 (3+3) (3+2)

Vox

8 seep-ing We are dy-ing.

Bls.

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

D. S.

III. The Church

$\text{♩} = 92$
f
whispering

Vocalist

ee
ah oh
oo oh

The fire burn'd hot but the

Flute

Clarinet in B \flat

Violin

Cello

$\text{♩} = 92$
f

Piano

f senza pedale

Bells

f

Drum Set

f

>>

III. The Church

4

Vox

ee
ah
oo

eh
oh

bell still rings.

Fl.

f

B♭ Cl.

f

Vln.

Vc.

Pno.

Bls.

D. S.

f

> >

> >

The musical score is for a piece titled "III. The Church". It features a vocal line (Vox) and several instrumental parts: Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Basses (Bls.), and Double Bass (D. S.). The vocal line begins with the lyrics "bell still rings." and is accompanied by a melodic line. The instrumental parts include a flute and B-flat clarinet playing a melodic line, a violin playing a sustained note, a viola playing a melodic line, a piano playing a complex rhythmic pattern, and a double bass playing a melodic line. The score is marked with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and breath marks.

III. The Church

7

Vox

So-li - ta-ry and jut-ting up from the wreck - age

Fl.

mf

B♭ Cl.

mf

Vln.

p

sul pont.

Vc.

p

sul pont.

Pno.

p

Bls.

mp

D. S.

mf

The musical score is for a piece titled 'III. The Church'. It features a vocal line and several instrumental parts. The vocal line begins with a vocalization 'ee eh oh' and then sings the lyrics 'So-li - ta-ry and jut-ting up from the wreck - age'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Basses (Bls.), and Double Bass (D. S.). The score is marked with a '7' at the beginning of each staff, indicating a specific measure or rehearsal mark. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The Violin and Viola parts include the instruction 'sul pont.' (sul ponticello). The Piano part has a *p* dynamic. The Basses part has an *mp* dynamic. The Double Bass part has an *mf* dynamic. The Flute and B♭ Clarinet parts have an *mf* dynamic. The vocal line has a *mf* dynamic. The score is written in a single system with multiple staves.

III. The Church

10

Vox

of the church that once was bright

10

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Bls.

D. S.

III. The Church

13 *f* screaming

Vox *ee* *eh* *oh* *oh*

And full of life now re - sem - bles hell

13

Fl.

under piano/bells

B♭ Cl. *f*

13 (sul pont.)

Vln. *f*

Vc.

13

Pno. solo *f*

13 *f*

Bls.

13

D. S.

The musical score is for a piece titled 'III. The Church'. It is written in 3/4 time and features several parts. The vocal part (Vox) begins at measure 13 with a 'screaming' instruction and a forte (f) dynamic, singing 'And full of life now re - sem - bles hell'. The vocal line is written on a staff with a key signature of one sharp (F#) and a 3/4 time signature. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bells (Bls.), and Double Bass (D. S.). The Flute, Viola, and Piano parts are marked with a forte (f) dynamic. The Piano part features a 'solo' section starting at measure 13, marked with a forte (f) dynamic. The Bells part also features a 'solo' section starting at measure 13, marked with a forte (f) dynamic. The Double Bass part is marked with a forte (f) dynamic. The score is written on a grand staff with a key signature of one sharp (F#) and a 3/4 time signature.

III. The Church

16

Vox

burn'd ov - er hell burn'd ov - er

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Bls.

D. S.

The musical score is for a piece titled 'III. The Church'. It features a vocal line and several instrumental parts. The vocal line, marked with '16', has lyrics 'burn'd ov - er hell burn'd ov - er' and includes vocalizations 'ee', 'ah', and 'oo'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bells (Bls.), and Double Bass (D. S.). The Piano and Bells parts have a melodic line with accidentals and dynamics like '>'. The Double Bass part has a simple rhythmic line. The score is divided into measures with repeat signs and a final 4/4 measure.

III. The Church

19

Vox

ee
ah oh
oo oh

Soot street stubs of stone sur-round-ed by more growth with ev-ery vis-it

Fl.

f

B♭ Cl.

f

Vln.

f

Vc.

f

Pno.

f

Bls.

19

D. S.

f

The musical score is for a piece titled 'III. The Church'. It features a vocal line and several instrumental parts. The vocal line starts at measure 19 with the lyrics 'Soot street stubs of stone sur-round-ed by more growth with ev-ery vis-it'. The instrumental parts include Flute (Fl.), B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bassoon (Bls.), and Double Bass (D. S.). The score is written in 4/4 time and includes dynamic markings such as *f* (forte) and *f* (forte). The key signature is one sharp (F#).

III. The Church

22

Vox

ah oh

22

Fl.

22

B♭ Cl.

22

Vln.

Vc.

22

Pno.

22

Bls.

22

D. S.

this place has gone to hell and re - turned as pur - ga - to - ry

The musical score is for a piece titled "III. The Church". It features a vocal line and several instrumental parts. The vocal line begins with a vocalization "ah oh" and then sings the lyrics "this place has gone to hell and re - turned as pur - ga - to - ry". The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bells (Bls.), and Double Bass (D. S.). The score is divided into three measures, each with a different time signature: 3/8, 4/4, and 3/4. The key signature is one sharp (F#). The vocal line is written in a soprano clef, and the instrumental parts are written in their respective staves. The piano part has a complex accompaniment with many chords and arpeggios. The double bass part has a simple accompaniment with many chords and arpeggios.

III. The Church

25

Vox

ee eh
ah oh
oo oh

spoken:
A constant, silent waiting

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

f

Bls.

D. S.

f

f

This musical score is for a section titled 'III. The Church'. It features a vocal part and several instrumental parts. The vocal part begins with a series of syllables: 'ee', 'eh', 'ah', 'oh', 'oo', 'oh'. A spoken section follows, with the text 'A constant, silent waiting'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bells (Bls.), and Double Bass (D. S.). The Piano part is marked with a forte (*f*) dynamic and features a complex, rhythmic pattern. The Bells part consists of a series of notes. The Double Bass part is marked with a forte (*f*) dynamic and includes a triplet of notes. The score is written for three measures, with a measure rest in the vocal part during the second measure.

III. The Church

28

Vox

ee eh
ah oh
oo oh

spoken:
For change that will never come

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Bls.

D. S.

mp

mp

This musical score page, titled 'III. The Church', contains staves for various instruments and a vocal part. The vocal part (Vox) includes lyrics: 'spoken: For change that will never come'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Bassoon (Bls.). The Piano and Bassoon parts are marked with a mezzo-piano (*mp*) dynamic. The score is divided into two measures, with measure numbers 28 and 29 indicated at the beginning of each staff line.

whispering, creepy III. The Church

p

Vox

30

ee
ah oh

Fl.

30

p

But

slow-ly

B♭ Cl.

p

Vln.

Vc.

Pno.

30

Bls.

30

D. S.

p

III. The Church

33

Vox

ee
ah oh
oo oh

sinks

5
ov - er

come

Fl.

33

3 3 3

3 3 3

3 3 3

B♭ Cl.

33

pizz.

p

3 3 3

3 3

Vln.

Vc.

33

Pno.

33

Bls.

33

D. S.

The musical score is for a piece titled "III. The Church". It features a vocal line and several instrumental parts. The vocal line starts at measure 33 with the lyrics "sinks", "ov - er", and "come". The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The Flute and B♭ Clarinet parts have triplets and a quintuplet. The Violin part has a pizzicato section with triplets and a quintuplet. The Piano and Double Bass parts are mostly silent, with the Double Bass part having a few notes in the final measure.

III. The Church

36

Vox

ee
ah
oo

eh
oh

with green.

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

p

Bls.

D. S.

The musical score for 'III. The Church' consists of several staves. The vocal part (Vox) begins at measure 36 with the lyrics 'with green.' The instrumental parts include Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The Piano part features a melody in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic. The Double Bass part (D. S.) is marked with a double bass clef and a 'D. S.' (Double Bass) instruction. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

III. The Church

39

Vox

ee
ah oh
oo oh

The fire burn'd hot but the

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Bls.

D. S.

The musical score for 'III. The Church' consists of seven staves. The vocal part (Vox) begins at measure 39 with the lyrics 'The fire burn'd hot but the'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Basses (Bls.), and Double Basses (D. S.). The score features various musical notations such as triplets, slurs, and dynamic markings like 'D. S.' (Da Capo).

III. The Church

mp
spoken

42

Vox
ee
ah eh
oo oh
bell still rings So - li - ta - ry and

Fl.
42

B♭ Cl.
42

Vln.
42

Vc.
pizz.

Pno.
42

Bls.
42

D. S.
42

The musical score is for a piece titled 'III. The Church'. It features a vocal line and several instrumental parts. The vocal line starts at measure 42 with the lyrics 'bell still rings' and continues with 'So - li - ta - ry and'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Basses (Bls.), and Double Bass (D. S.). The score includes various musical notations such as triplets, accents, and dynamic markings like *mp* (mezzo-piano) and 'spoken'.

III. The Church

45

Vox

ah oh
oh

jut - ting up from the wreck - age of the church that

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Bls.

D. S.

The musical score for 'III. The Church' consists of several staves. The vocal part (Vox) begins at measure 45 with the lyrics 'jut - ting up from the wreck - age of the church that'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Double Bass (D. S.). The score includes various musical notations such as triplets, accents, and dynamic markings.

III. The Church

48

Vox

ee
ah
oo

once gave me life.

Fl.

B \flat Cl.

Vln.

arco

n

Vc.

arco

n

Pno.

Bls.

D. S.

The musical score is for a piece titled 'III. The Church'. It features a vocal line (Vox) and several instrumental parts: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bells (Bls.), and Double Bass (D. S.). The score begins at measure 48. The vocal line has lyrics 'once gave me life.' and includes vocalizations 'ee', 'ah', and 'oo'. The instrumental parts include triplets and sustained notes. The Violin and Viola parts are marked 'arco' and include a dynamic marking '*n*'. The Piano part has a complex rhythmic pattern in the right hand. The Bells and Double Bass parts have sustained notes. The score is written in 4/4 time.

III. The Church

52

Vox

52

Fl.

mf *f* *ff*

B♭ Cl.

p *mp* *f* *ff*

Vln.

p *mp* *f* *ff*

Vc.

p *mp* *f* *ff*

52

Pno.

n *mp* *f* *ff*

52

Bls.

52

D. S.

The musical score is for a piece titled "III. The Church". It features a vocal part (Vox) and several instrumental parts: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bells (Bls.), and Double Bass (D. S.). The score is divided into measures, with dynamics like *p*, *mp*, *f*, *ff*, and *n* indicated. The vocal part has lyrics "ee eh" and "ah oh". The piano part has a complex rhythmic pattern in the right hand and a simpler one in the left hand. The violin and viola parts have a similar rhythmic pattern. The flute and B♭ clarinet parts have a similar rhythmic pattern. The bells and double bass parts have a similar rhythmic pattern.

III. The Church

55

Vox

ee
ah
oo

eh
oh

Soot street stubs of stone sur-round-ed by more growth with ev-ery vis-it

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

Bls.

D. S.

ff

ff

The musical score for 'III. The Church' is presented on a single page. It features a vocal line at the top with lyrics: 'Soot street stubs of stone sur-round-ed by more growth with ev-ery vis-it'. The vocal line is accompanied by a piano introduction (Pno.) and a double bass line (D. S.). The piano introduction is marked with a forte (ff) dynamic. The double bass line is also marked with a forte (ff) dynamic. The score includes staves for Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bassoon (Bls.), and Double Bass (D. S.). The tempo is marked with a 3/4 time signature. The key signature is one sharp (F#). The score is numbered 55 at the beginning of the vocal line.

III. The Church

58

Vox

ah eh oh

this place has gone to hell and re - turned as pur - ga - to - ry

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Bls.

D. S.

The musical score is for a piece titled 'III. The Church'. It features a vocal line and several instrumental parts. The vocal line begins at measure 58 with the lyrics 'ah eh oh' and continues with 'this place has gone to hell and re - turned as pur - ga - to - ry'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Bells (Bls.), and Double Bass (D. S.). The score is written in 3/4 time and consists of three measures. The vocal line is in a soprano register, and the instrumental parts are in various registers. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic pattern in the left hand. The bells part consists of a single note in each measure. The double bass part consists of a single note in each measure.